

# CKDU: Sex FM

by Jacqueline Roberts

CKDU and two dozen campus/community stations across Canada aired a 16-hour protest they called *SexFM: Radio Uncovered* last Thursday.

They were protesting because the Canadian Radio-television and Telecommunications Commission (CRTC) imposed a conditional licence on CKDU in response to complaints it received about sexually explicit material.

CKDU protested because it wanted to educate its listeners, says station manager Jo-Ann Citrigno.

"This issue has been going on for a year and a half now and we've been talking about it," she says, "but it was the first day we did a really concentrated effort."

Complaints about sexually explicit material focused on two spoken word pieces played during CKDU's *All Day, All Gay* program in June 1993. One was a love poem called *Language Desire* written by Beth Brant for her lover, Denise. The other was a satire homosexual relationships called *Lily and Christian* by two Halifax artists, Renée Pien and Michael Weir.

Citrigno says CKDU and the stations who participated in the protest don't think the pieces are sexually explicit.

"It is a bit, but not in our opinion any more so than a lot of rock songs you hear on the radio and certainly not as explicit as many soap operas you hear in the middle of the day," she says.

Currently, says Citrigno, CKDU has three restrictions on its licence. One, it can't play anything sexually explicit until after 9 p.m. Two, if it does air special programs such as *All Day All Gay* that could include sexually explicit material, it must warn its listeners a week in advance, two hours before the program begins and every hour on the hour during the

program. And three, every time CKDU broadcasts something that could conflict with "generally accepted audience values, including vulgarity, profanity or sexual behavior," it must ensure that the program is educational and that it fits into the rest of the programs.

During the protest CKDU stayed within the CRTC's regulations.

Citrigno says they talked about programs instead of playing them before 9 p.m.

She says the station did an overview of all the complaints, interviews with the creators of the pieces in question, a program on sadomasochism and a performance of the *Arabian Nights*.

After 9 p.m., she says, CKDU played programs such as *Lily and Christian* and *Language Desire* that it wasn't allowed to play before.

"There were a variety of programs where people looked at pieces that some people find offensive and tried to explain what sort of artistic merit was found in them," she says. "Or we just played them and said, 'look, you have to make up your mind! Call in if you want to talk about it but I'm playing it so you can hear it.'"

CKDU invited members from the local CRTC office to participate in the protest, says Citrigno, but they didn't respond.

"We said we would give them time of day if they wanted to say something and they didn't respond," she says. "I feel sorry about that because we made the gesture to say that we respect their opinions."

According to officials at the local CRTC, only the director of public affairs in Ottawa knows enough about CKDU to talk about the protest; he didn't return repeated telephone calls.

"I guess it makes me feel a little bit like they don't take us seriously," she says. "Maybe a little bit like they do take us seriously. It's kind of hard to decide."

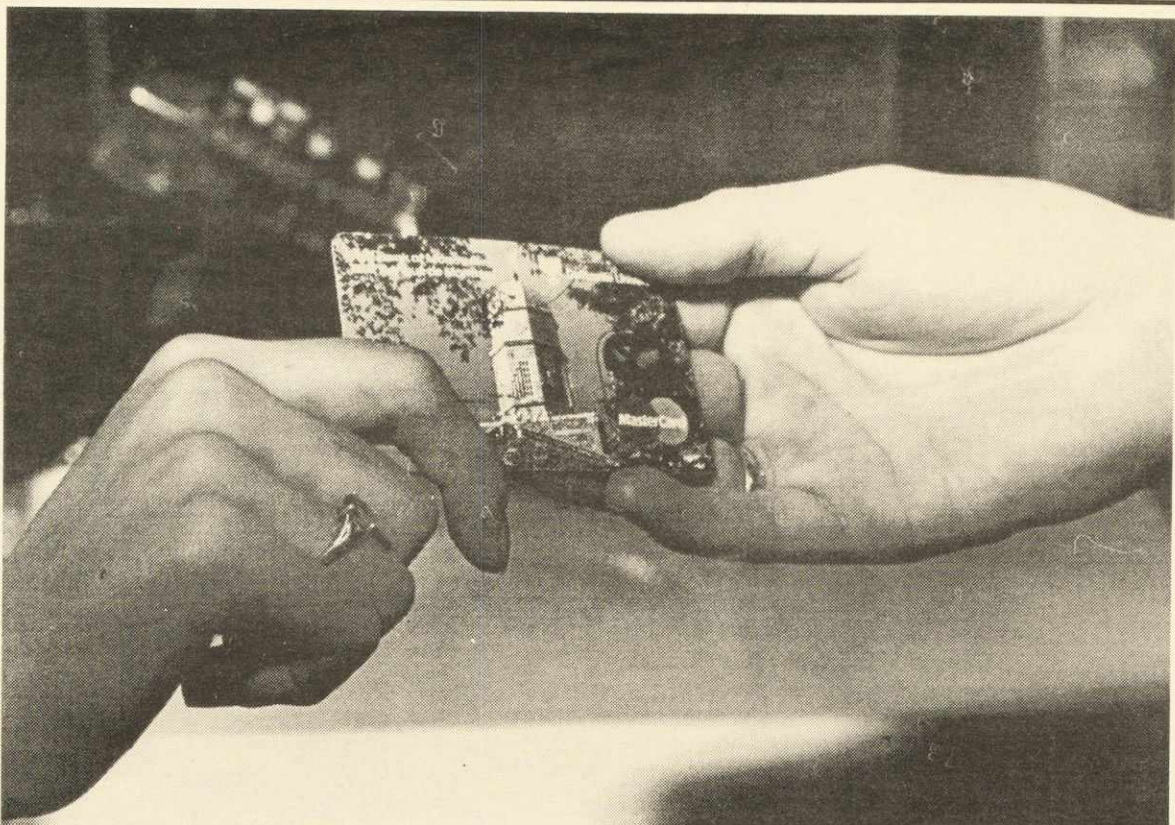


PHOTO: MIKE DEVONPORT

## Dalhousie's own credit card

by Milton Howe

Ever been one-upped by a dinner companion as he slapped his credit card displaying his university for all to see on the cheque with a satisfied grin? It happened to me the other night at Mexicali Rosa's.

In this case it was a colourful companion with a pleasant photograph of the trademark Dalhousie Arts & Administration clock tower. The bank of Montreal has an agreement with the Dalhousie Alumni Association to market their "affinity card," and although response to the idea has been fairly quiet, the more spirited of the student body would not leave home without them.

Some reports from other campuses tell of overzealous card sellers offering the standard fare of free gifts — tupperware, shirts, steak knives etc. — to naïve and unsuspecting first year students, but that is not the case here at Dal, according to the Alumni Association.

Marian Gray, the acting Director of Alumni Affairs, defended the affinity card program as being beneficial for all concerned. She pointed out that when the program was launched in 1989, the Bank of Montreal sent a marketing firm to the SUB to hawk the new card, using questionable tactics. The Bank was asked to refrain from further marketing the card and the responsibility was given entirely to the Alumni Association.

The Association markets the card through the Student Alumni Association, a group of students who, Gray says, "speak to the past, present and future" of Dalhousie students and faculty. They periodically set up booths in the SUB, Howe Hall and Shirreff Hall. These volunteers are instructed that "if someone hesitates, let them take it home... they are not to sell to students," said Gray.

The bank approves applications for the credit cards just as it would for any other before issuing the shiny

slices of plastic, and they maintain full control over credit limits and debt collections. One unfortunate shortfall of the agreement is that no "Gold cards" or the like can be issued. Gray contends that this prevents a stronger market penetration, especially in the case of alumni who have graduated to the premium credit card set.

Although she concedes that the main objective of the affinity card program is as a revenue generator for the Alumni Association, Gray adds that the card does raise the profile of the university in the community. A small percentage of the fees the bank collects from retailers is forwarded to the Alumni Association but this does not come at the expense of the cardholder. No transaction or annual fees are charged for the card.

"We're not here to use the students, we're here to support them," Gray said.

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